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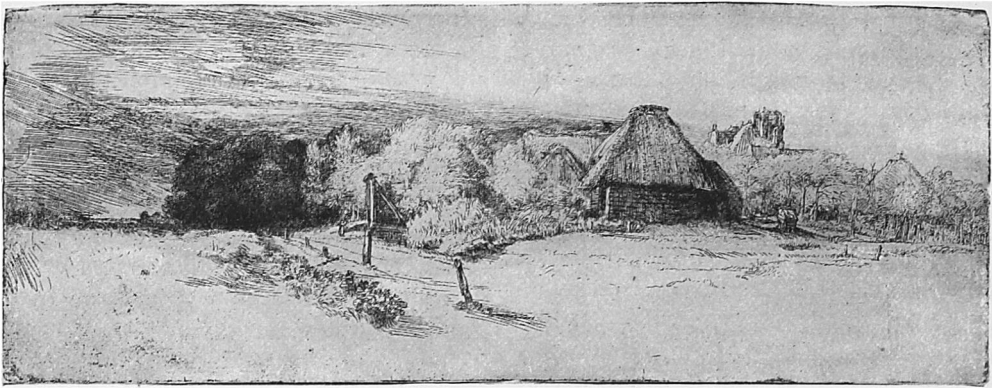
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AMONG THE DEALERS



Landscape with a Ruined Tower and a Clear Foreground. Etching by Rembrandt in Keppel Exhibit

THERE is now on view in the Keppel Galleries a selection of the etchings of Rembrandt. The impressions shown are of unusual excellence, and the landscapes, the rarest of all the various classes of Rembrandt's work, are well represented. Some of his crayon drawings are included in the exhibition. The Seymour Haden Exhib-

ition of last month was deservedly successful. It included some of Haden's later mezzotints, which are entirely new to collectors.

The Gimpel & Wildenstein Galleries are now opened with a collection of important old paintings of the various schools which are up to their usual high standard.

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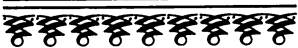
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The Collector and Art Critic

The Chapman Gallery is showing as a recent addition a fine work by Frans Snyders, entitled "Cat with Fish," signed and dated 1620. It is vital in color, and broad and vigorous in handling. A charming figure piece is by Monticelli, and Rousseau is represented by a "Sunset" which is of the first quality.

The Schaus Galleries have contained during the past month an important collection of etchings and engravings by and after the work of J. L. E. Meissonier. As many as 194 different titles are found in the conveniently arranged catalogue. Eighteen of these are original etchings by the great master of line and form. Among those who etched or engraved after the painter's work we note the best names, and few of the more important works of Meissonier are missing. The interpretation of the fine color problems of the originals is rendered in a manner that uniformly exacts praise. The collection is well worth a visit.

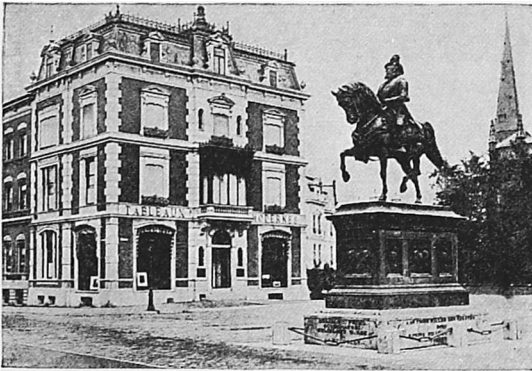
Among the paintings on exhibition at the Fishel, Adler & Schwartz Galleries the most prominent names are those of Israels, Mauve, De Bock, Clays, Harpignies, and Cazin, and the examples shown are worthy of the men.

Mr. Louis Katz has secured a fine example of George Inness, entitled "The Gleaners." It is becoming more and more difficult to secure important canvases of the late leader of the American landscape school, and this opportunity to see a worthy example should not be neglected.

The Dutch and Barbizon painters seem still to be the favorites of Mr. Julius Oehme, whose long experience has enabled him to secure what may be considered artistically the best the market at present offers.

Mr. William Macbeth will open in the beginning of November an exhibition of works by American artists which may be

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considered a sample of the good things that are to come. Having had the privilege of an advance view, I can safely say that the following artists will be splendidly represented: Murphy, Ranger, Davis, Keith, Davies, Hunt, Fuller, Martin, Wyant, Inness, Sartain, and also Whistler. With his well-known subtle suggestiveness Mr. Macbeth says that he is going to prove in his galleries this season that "all the good men are not dead."

Upon his return from Europe, Mr. Louis Ehrich, who deals exclusively in old masters, had some interesting comments to make on foreign museums to a representative of the Herald. He said, regarding one feature of his journey, "Very noticeable in the galleries of Europe is the improvement in the general arrangement of the rooms. Thus Corrado Ricci has rearranged the galleries of Parma and Milan so that they have be-

come a delight to the student. At the present time, as director of the Uffizi Gallery in Florence, he has achieved wonders by rearranging that famous collection, making special rooms for Botticelli and Michael Angelo, thus giving a magnificent specialized view of those great masters. The tendency in all great galleries is in the direction of bringing the great masterpieces together in one gallery or room, so that the public may know on what to focus its admiration. In fact, wherever possible, the real jewels of the great galleries are being set in rooms by themselves. Thus 'Las Meninas' ('The Waiting Maids'), by Velasquez, has been given a room by itself in the Prado. The two great Correggios have their own room in Parma. The 'Sistine Madonna' in Dresden is in a room by itself, and now the famous 'Night Watch,' by Rembrandt, has its own room at Amsterdam."

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